

## |JDDE,



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FOLK \& SQUARE DANCE WORKSHOP July 19-23, 1971 at Fenngylvania State University, Full information by writing Hal White or Mlizabeth Hanley, Physical md. Dept. Penn State Univ. State College, Pa. 16801


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\begin{gathered}
T A K E I T O R \\
I D A V \mathbb{I} T
\end{gathered}
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There are three kinds of dancers who bother me. All of them have one thing in common - NARROW MINDPDNESS: All of them are missing what seems to me to be two important facets of the dance movement - recrea tion and tolerance.

There is
the square dancer who will dance nothing but squares modern, club-style squares. Anything that is more than 6 -months old holds no interest for him; not even round dancing, which is an important part of the overall picture of modern square dancing.

There is the folk dancer who will dance nothing but the dances of one country usually the kolo-type, big circle, no pertner tyce of a dance. They are intrigued by off-beat rhythms and the comples footwork of recently "discovered" choreographed wonders. Their leaders tell them: "I saw this figure being danced by a group of peasants on the village green of Oshgoshopovitch", and they believe it! They are ill at ease when forced to dance with a partner. They would not dance a Polish, Scottish, Rnglish or American dance to save their souls from you know where.

Then there is
the traditionalist. Perhaps "pseudo-traditionalist" is a better term. They refuse to admit that tradition is a changing thing. They spend all their lives telling all who will listen that: "He isn't teaching it correctly", or "He's calling it wrong!"

## I suppose that all three

types are happy in their own little worlds. Still, as I said in the beginning - they bother me.

Sincerely
Ralph

## EXPLOふNG

## IRJSH NMUSに


＂NO SINGING OR SWTARING AL工OWED＂．Such was the stern warning which used to adorn the wall of a certain house of refreshment in an Irish city some twenty－five years ago．I remember that it occasioned some intellec－ tual speculation as to whether the proprietor，seeing a common element of incantation in the two practices men－ tioned，was merely setting his face against witchcraft． Alas！this was unlikely；almost certainly he coupled singing and swearing as the twin marks of rowdies，＇scab htaerai＇，gurriers and other undesirables．In a word his was a respectable house，with a respectable clien－ tele，thirty years in the business with never an endor－ sement of the license－and he meant to keep it that way．

And indeed，that notice on the wall probably ex－ pressed the attitude of the great majority of Irish pub licans until some few years ago．In Dublin，at least， very few pubs tolerated singing with the exception of a small number of＇singing pubs＇licensed for the purpose． In these establishments you could（and can still）hear and take part in musical entertainments，mainly in the tradition of the Victorian and Edwardian music－hall－ seasoned with occasional＇numbers＇from the hit－parade．

Here, all is, or was, ceremonially ordered, in accordance with established local cusiom, and to the taste of established local customers. But it was all quite outside the general run of pub-practice, to the point that, if you were unwary enough to raise your voice in song in the ordinary bar or lounge, you were liable to be reminded rather sharply, that 'this isn't a singing house!'

It would be too much to say that all is now changed 'changed utterly', and that any pub you go into of an evening is likely to be awash with song. There are still very many houses where conversation and drinking are the only recognized activities (and a very good thing too; talk is still a highly important thing in Ireland, and its shrines should be inviolable).


But the big change that has occurred is that so many pubs now welcome singers, and not alone welcome them but engage them professionally, and not alone engage them but do quite nicely out of them, thank you very much. Fuerybody seems happy about it - the custsmers, the publicans and the artistes; ballad-singers, folk-musicians and sometimes jazzmen. A whole scene going. If you enjoy ballad-singing you'll enjoy a visit to one of these 'ballad pubs' as they are called. Ballad in this context usually means Irish ballads in the English langiage, made (not always written) over the last hundred years or so; a few may be a little old er, a few may be of quite recent composition. Usually there will be some of American making as well, either of the recent folk explosion or from the older tradition of the Appalachians. These latter are quite often
themselves versions of old songs which 'emigrated' from Irelend or Britain, some of them very old indeed - American versions of the classic bailads of the fnglish-Scottish border. And occasionally, you may be lucky enough to hear one of these in their old form: Randall, Lord Gregory, or the like.

Sometimes there will be a song or two in Irish,usu ally of the more rollicking kind like Peigi Litir Mor or An Poc ar Buile, with its wild 'Aililiu' refrain. From these it's an easy step to a lively medley of traditional Irish dance tunes - jigs, reels or hornpipes - played usually on the fiddle, flute, accorde on or, occasionally, the Irish pipes (of which more later on). And if you've never heard a virtuoso performance on the bodhran (a kind of tambourine) or the spoons(!), you don't know what percussion is all about. Add to these the now uniquitous guitar and you've got quite a band. The guitar (and sometimes the banjo) is cbiefly used, however, as an accompaniment to the ballad-singing, which brings us to consider how these songs are sung.

Up to fairly recently one rarely heard any accompaniment to a ballad; and it was also a matter of (in the classic Dublin phrase) 'one voice only'. You might, if you had a mind to it, join in the chorus, but that was the limit of the ensemble. Now, however, and especially in the pubs, guitar accompaniment, in varying degrees of sophistication, is accepted as normal, and the songs are more likely to be given by a 'group' than by a soloist. These groups which have been not quite accurately descri bed as Ireland's enswer to the Beatles are proliferating all over the place; some are qood, but they all derive in inspiration, if not in imitation, from the first and most famous group of all, The Clancys.

The Clancy brothers, with Tommy Makem, made the great breakthrough, first in America, and later in their native Ireland. They were the first to provide a simply but well staged presentation of genuine Irish songs,

mostly of the lighter kind, sung with verve and enthusiasm and the kind of spontaneity that only comes from hard work and rehearsal. Their appeal was naturally in the first instance to the corn-satiated Irish-Americans but they quickly captured the attention of wider audiences, literally all over the world. Their success was soon followed, in Ireland, and more recently in Britain by The Dubliners, led by Ronnie Drew once described (on one of their I.P's) as having a voice 'like coke dragged under the door', and including a banjo-player of genius, Barney MicKenna.

Since then, as I have said, Groups are in. I will not risk either winning or losing friends by giving my own choices among so many; you can make your own judgement when you hear them. Some of them go in for one type of ballad more than another, a few of them make their own. One thing they all have in commen is vitality. They are, most of them, quite young, and they cater, in main, for young audiences. They all have their loyal supporters and afficionados, and emong these the flattery of imitation produces more and more new Groups by a kind of spontaneous combustion. But even if you don't feel the urge to start one yourself, you will find plenty of opportunities for audience participation both in the pubs and at the many ballad concerts held in halls and little theatres - and sometimes in big theatres. You will, I think, enjoy yourself.

Now you may rest well content with all this, many people do. But, on the other hand, something, a verse of a song, the cadence of an oir, a sudden twist to a tune, may urge you to fo further, or, should I say, deeper. For the ballad scene as I have described it is only the top of the iceberg. A shining shimmering top in deed but, only the top.

The iceberg I mean is the whole great Irish tradition of music and song. To explore it youlll have to take a plunge; not an unpleasant plunge by any means for, while there are depths here, they are in no way chill, but still a plunge. Youll rarely get a chance to see below the surface at the ballad pub or concert unless that is, you are lucky enough to hear some one like Dolly MacMahon or Seamus Tnnis or Joe Heaney.

If you hear Dolly in a song like The Creen Linnet you:Il begin to sus pect that there are strange subtle ties as well as beauty in Irish singing, and if Seamus or Joe sings Sail Og Rua maybe, or Cao ineadh na dTri Muire you ma.y well find yourself torn between frustra
 tion at not understanding the words and delight at the glimpse you get, through the strange Gaelic sounds, of a whole new world of melodic richness. And it's not only the words that you'll find strange, but also the very structure of the tune and the style in which the singer articulates it. If you're something of a musician you may suspect that here is a model system long for gotten in most parts of Turope and the New World (though there, too, it lingers, in a few places). You'd be right. As to the style: we call it the 01d:Style (Sean-Nos), and w're right too, for very old it is.

Now there is a very real sense in which it is true to soy that Irish folk-seng must be sung in this style if. it is not to suffer distortion. The same goes for instrumental music. Here too there is a sean-nos closely related to that of the singing and most fully realized on the Irish pipes. Fiddlers and flautists can and do play in this 'old style' as well, but not all of them are proof against the imposed rhythm of the piano, the drums or even the insistent feet of dancers. And so the subtle rhythms and cadences of the music do become iistorted, and a glossy slicked-up version of something ielicate and beautiful can drive out the original from
popular taste, and even be forgotten. In the case of singing, a similar process takes place, all too often, beat substituting for stress.

So here one must, in all conscience, raise a small admonitory finger in the direction of our friends the Groups and guitarists. They arc, almost by definition, committed to four-square rhythms, and their audiences, for the most part, expect no other. And it must be frankly admitted that, as far as the majority of the song's they sing are concerned, the absence of the authentice style is of little consequence. Many of their 'ballads' are called such only by courtesy, they belong not to the folk-tradition, but to a corpus of popular song', 'national' in spirit, but of no native roots. And of their genuine ballads, many are of comparatively recent provenance. But what does huri is to hear, as one does too often, a Group, or a member of a group singing a song of high tradition in a style which makes nonsense of it.

Now the vast majority of the songs which belong to this high tradition are in fact in the Irish language. This is understandable when we remember that two hundred years ago very few Irish people spoke english, that it was still very much a minority language one hundred and fifty years ago. Indeed our english
 folk-tradition is remarkably strong for such a comparatively recent growth. But to find the tran dition in its fullness one must go to the Irish songs, and song-tunes, or 'slow airs' as they are called. Unfortunately these two vital areas of our musical herltace - in fact its very vell-spring and centre - - have benefited least from the great revival of interest in traditional music which, beginning about 1950, has since swept the country.

This has been a grass-root movement, rooted in the strength of the deeply popular living tradition of
the countryside. Its weakness has been that in its organization (Comhaltas Cesltoiri Jireann) and festivals - the famous Fleä gatherings - it depended too heavily on the most widespread form of this tradition: instrumental dance music. The cultivation of the great songs and song-tunes was an aim of the movement from the beginning but the dance-music emphasis was perhaps ineviteble. Unfortunately a sort of cultural Gresham's law seems to work in popular movements of this kind, and, by now, the national Flea, although enormously successful in attendence $f_{i}$ ures, has become almost taken over by the ballad-and-guitar brigade. One can still find the genuine music in the compotitian halls, but in the great gatherings of the mid-fifties it flooded the streets of the town.


Wery well then, if you want to get to know the real thing, what do you do? A Flea is still worth going ta, especially the country and provincial ones that are held in different parts of the country from Jaster to late futumn. Keep an eye out, too, for informal concerts and feiseanna; if you see names and items advertised in Irish get somebody to translate them for you and, if possible, to advise you as to whether they are worth e visit.

If you really are determined to hear traditional Irish singing in its natural setting, go to one of the Gaeltacht districts. These are the areas, mostly in the west, where Irish is still the common vernacular. Dur-
ing the summer especially you'll find that in nearly every Caeltacht village or parish there's a centre where local singers and musicians gather.

Some of the loveliest places in Ireland are in the Gaeltacht (Connemara, Donegal, The Rosses) your journey will not be any great hardship. But if you can't make it and if there's no opportunity of hearing the music 'live' where you are, you can at least buy, borrow or steal a record! Two good labels to look for are Claddagh \& GaelLinn - the latter particularly for singing in Irish. Un der this label too you may discover the remarkable work of Sean O Riada, a brilliant and sophisticated composer who, as well as writing for symphony orchestra, works al so with a unique combination of folk-musiciens called Ceolteoiri Chualann over whom he presides at the harpsi chord - of all things!

O'Riada and his fellow-musicians have evolved a 'new sound' in Irish music which represents a genuine oreanic development of the Old Style. If you acquire a teste for it, you'll want to buy all their records as they come out. And there are many other musicians and singers, in Irish and Jnglish, whose work is becoming available on disc under a variety of labels. Choral and orchestral recordings of settings of Irish music, in the more conventional sense, are also obtainable.

And, of course, if you want to learn the words and tunes for yourself, you must get yourself one or other of the printed collections. One essential buy is Colm Lochlainn's Irish Street Ballads (there are two volumes but get the first anyway). Nost of the lighter ballad collections are quite inexpensive - many are in paperback. But if you want to spend a little more, treat yourself to Donal O'Sullivan's sumptuous Songs of Irish. Books and records can be a great help, but, in the last analysis there's no substitute for your own personal ex ploration of the living music of Ireland. It's an exple ration that could lest a lifetime. So, I'm afraid you will just have to keep coming back.

## SQUARE

## DANCE

by MAL CAMBRON

The dark hall - - quiet
Anticipating the crowds.
Lights!

## Opening doors!

People!
The dapper-dan cowboy appears on stage, Speakers - wires - microphone; tll equipment readied.

Music now with a hint of a beat
Echoes through the hall. The beat strikes terpsichorean feet, The choreographer's words repeat, "Getcha partner, getcha date, It's square dance time so don't be late". The dancers respond, crowding onto the floor. The caller remarks, "We need one couple more." At last they are ready - the caller starts in, "Allemande left, and you weave that ol' ring." The walls of the hall rebound with the sound of the shuffing feet as they move to the beat.

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They dance a. few minutes and rest awhile Now dancing again, each wearing a smile. As the dancers dance on, it's not people we see, But manifestations of geometry -
A collage of colors, they blend from a square To a circle, or line, with a carnival's flair.
The ebb and the flow of the fiery sea
Sweeps contagion of happiness, magically.
The wall-to-wall smiles reveal the fact
That the dancers express what they thought thry had lacked.
For them to be happy is easy to find It takes just a square dence to bring it to mind. The ocean continues to swell and recede; The people dance on, fulfilling the need.

But it's true what we find that most poets defend, That all good things must come to an end.
The music stops - there's no more beat.
The weary people retire from the hall.
The dapper-dan cowboy has gone
Doors are closing.....
Iights....out...
The hall sighs

## $G \rightarrow(\square O$

"The wearing of masks, visors or other face coverings in the streets at Christmas or any other time was considered dangerous, and London authorities again and. again legislated against the practire during the fourteenth centyry. About the year 1400 King Henry IV was nearly made the victim of a plot contrived by certain noblemen who disguised themselves as Christmas mummers". (Fram 'Street Iife in Medieval Mngland', G.I'. Salisbury Oxf ord, 1948).
"3veryone welcome. Rishts of admissien reserved." (From 2n Irish dance poster).

## KITCHEN

## WMK ET <br> 



Part 11

- continued from last issue -
"About the only song I know is the one about Young Charlotte," mother replied, "but I'll sing it for you if you want I should."

Mother was much too modest concerning her repitoire of old songs. Actually, she could sing them for hours without repeating herself. She'd learned them from her father Isaac Dunn, in his day a famous ballad singer. Now, folding her hands in her lap and leaning back in the cane-bottomed rocking chair, she sang in a soft, sweet voice, the long and tragic story of Young Charlotte, or the Frozen Girl. All twenty-four verses of it:

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\begin{aligned}
& \text { "Young Charlotte dwelt on the mountain side } \\
& \text { In a bare and lonely spot, } \\
& \text { No cabin there for miles around } \\
& \text { But her father's humble cot. } \\
& \text { "on many a pleasant winter's eve } \\
& \text { Young swains would gather there, } \\
& \text { To laugh and pass the hours away } \\
& \text { For she was wondrous fair. } \\
& \text { "Her parents dressed her up } \\
& \text { As fine as any city belle, }
\end{aligned}
$$

For Cherlotte was their only child And each did love her well.

> NiTwas New Year's Tve. The sun went down.
> Wild looked her anxious eyes
> Along the frosty rindow panes
> To see the sleighs poss by."

Everyone in the room listened intently, as if hear ing the song for the first time. Listened as we heard about the ball in the village ballroom miles away, to which she and her beau were driving in o, sleigh. Listen ed as she too proudly refused the warm blanket her moth er offered her:
> "My siliken coat is quite enough, It's lined from head to toe; And I will wear my silken scarf, It's soft and warm you know."

But it was scant protection acainst the bitter cold of the Vermont mountains, and Charles complains of the freezing air:
> "Such a.bitter night I neṽer saw,•" The reins I scerce can hold." Young Charlotte said in trembling voice, 'I am exceedins cold'.

As the song ended we realized once again that she vas telling the truth for, upon reaching the ballroom Charlotte did not stir:
> "They reached the inn, and Charles sprang out And giving his hend to her, 'Why sit you like a monument That has no power to stir?'

> "Then quickly to the lighted hell
> Her lifeless form he bore,
> For Cherlotte was a frozen corpse And word spake nevermore."
"That really happened, you know, said Mother, ${ }^{0}$ ver near Weathersfield, Vermont, a long time ago."
"She's ought to'v known better," noted Aunt Mabel. "The idea. Goin' off fifteen miles to a dance in a silk coat."
"Too bad she wos so proud," mother answered. "That song always makes me feel so sad."
"Ret's have another one, Iaura," urged Sam.
"Don't feel like singing much alone tonikht, Sam. Why don't we all sing something together; how about old Pod Auger Days ?"

We needed no teasing, and the windows rattled with our chorusing:

> "I will sing to you of the good old days
> When people were honest and true;
> Before their brains were addbed or crazed
> By ev'rything strange and new.
> Of the days of Andrew Jacks on
> And of old Grandfather Grimes,
> When a man wasn't judged by the ciothes he wore In old Pod Auger Times."

We loved this song of early minstrel show days and sang it with eusto and fervor befitting such lines as:
"Now young men loaf about the streets And struggle with bad cigars, They stay out all night when they should be home With their daddies and their ma's."

And the first pert of the third verse:
"Young gals didn't hug nor kiss their fellers
Thenever they came to court,
Nor paddle around on roller skates
Nor pound on the piany-forte."

We let the girls take the high part of the next few lines while we caught our breath to do justice to:
> "They didn't lie abed til eleven a.m. But got up in the mornings betimes, And they didn't elope with the old man's coachman In old Pod Auger Times."

The windows rattled and the ceilings shook as we sang the last verse:
> "The old men didn't drive fast hosses Nor eamblo vith そetrais and dice,
> Nor they didn't run church lotteries
> For it wasn't considered nice.
> But now they'll gamble and drink mean rum And lead hypocritical lives,
> And wives run away with each others' husbands
> And husbands with each others' wives,
> And folks didn't have delirious trimmin's
> Nor perpetuate horrible crimes;
> For the cider was good and the rum was pure In OId Pod Auger Times."

"How's the cider, Wallace?" asked Harry, holding • on to his throat. "Still holdin' out? My throat is awful kinda dry." And he made his voice sound respy and rough at the end of his words.
"Should think it would be," said Florence, "you'te had your mouth ocen so wide singing that I though the top of your head wes going to open up."
"Dad's right," agreed Clint, "we ain't had but one round yet."
"And you talk about Florence eatin'" laughed Edna, "After the supper you just et I'd like to know where you think you're goin' to find room for anything else."
"Good Iord, woman," answered Clint, "Couple swallers

of cider von't take up no room. They'll settle the sandwiches I had t'eat to keep Al from makin' a hog of himself."

Nobody hung back as we all trooped into the kitchen for refreshment. Harry and Clint might have been thirsty as they said they were, but Bert, Henry, and Sam fot tc the crock ahead of them, and no amount of cood natured jostling could budge them from their vantage point.
"Stop yer foolin' around," cried Henry, finallẏ "want I should spill this dipper ol cider?"
"Good Iord and king, no," laughed Sheldon. "Don't waste any of it. Put it into Jer."
"Take yer hands out o' my ribs then. You don't tickle. You just pry a fellers' ribs up."
"Lickin' $\varepsilon$ ood, Sal, ain't it," Frnest quipped, repeating a favorite catch-phrase of the day.
$n_{\text {Mi-m-m" }}$ smiled Harry, wiping his mouth with the back of his hand. "Thet's so meller it's most ripe. "Tish I could set my cider to keep like that."
"IT would, if you'd five it a chance to," replied Uncle Wellace. "What d'ye say, anybody want to dance?"

But before any of us could voice approval or disapprovel little Norma piped up: "Uncle Wallace, this is my very first kitchen junket, and do you know what I'd 1ike ?"
"Well, before we ge back to dencing, I'd like to hear Larry and AI sing about Abdul and Ivan."
"Abdullah Bulbul Ameer. Wow!!!!! How'd we ever for get that?" "Sing it good fellers; reail good. so's Norma will always remember her first junket."

We needed no encouraging: it was our favorite duet, a 'rouser' of a song, equally good as a solo, duet or by the whole group. Probably the correct neme was "Abdul, the Bulbul Ameer," but we'd always known it as Abdullah, Bulbul Ameer, ever since Relph Green and Bill McIntire had brought it home from college.


And Larry, clearing his throat, began the song in his clear "Irish" tenor voice:
"The sons of the prophet are hardy ond bold, And quite unaciustoned to fear, But of all the most reckless of life and of limb Was Abdul, the Bulbul Ameer.
"If you wanted a man to encourage the van, Or to heress the foe from the rear, Or to storm a redoubt, you had only to shout For Abdul, the Buibul Ameer.
"This son of the desert in battle aroused, Could spit twenty men on his spear, A terrible one, efther sober or soused Has Abdul, the Bulbul Ameer."

## 18

Then it was my turn to get into the act:

"rwate are brave mon aplenty er" weli known to farsea In the ranks that are led by the Czar, But among the most reckless of neme and of fame Was Ivan Petrofsky Skivar.
"He could imitate Irvin, tell fortunes by tea, And perform on the Spenish fuitar; In fact, quite the cream of the luscovite team Was Ivan Petrofsky Skivar.
"The ladies all loved him, his rivals were few, He coyld drink them $2 . l l$ under the bar, As eallant or tank there was no one to rank With Ivan Petrofsky Skivar."

Fiverybody sang the next verse, which went:
"One day this bold Russian, he shouldered his gun, And put on his most cjrnical sneer, Then, हoing down town, he happened to run Into Ribdul, the Bulbul Ameer." and from then on til the song ended, the whole room sang the proper last words of each verse.

And so the song went on, snme twenty verses of it. Throuch the challenges and insults of first Abdul, then Iva,n. Meanwhile, Jrung Norma, was sitting on the edge of her chair, eyes wide with wonder and horror as - -

"They fought all that night neath a pale yellow moon, The din could be heard from afar, And huge multitudes came, so great was the fame Of Abdul and Ivan Skiver.
"Yet the whisfling chibook did like lightning descend And cavght Ivan right over the ear; But the bayonet of Ivan pressed right through the heart Of Abdul, the Bulbul Ameer."

The little girl clapped both hends over her mouth to keep from crying out, but we softened our voices - And the room sang more quietly -
"There's a tomb rises where the 3lue Jonube doth roll, And graved there in characters clear:
'Oh stranger, when passing, oh pray for the soul Of Abdul, the Bulbul Ameer.
"A splesh in the Black Sea one dark moonless night Caused ripples to spread wide and far;
'T was made by a sack fitting close to the back
of Ivan Petrofsky Skivar.
"The Muscovite maiden her sad visil keeps,
'Neath the light of the pale polar star, And the name thet she murmurs so oft as she weeps Is Ivan Petrofsky Skiver."

As the song ended, Norma skipped across the room to where Larry and I were sitting, and geve both of us a big hig and a kiss. Quite reward enough. Turning to her mother, she asked plaiptively, "Do I have to go to bed now Mema?"
"No, you don't. This is the first junket you've
been 'lowed to stay up so long. Might's well stay up for the whole thing."

From the kitchen came the voices of Uncle and Jim Davis, chanting in unison:

> "Honest John, Honest John, Find your gals and hurry on. Honest John, Honest John, Tiptoe light, don't be too, ong."

The words were called to the first eight bars of The Girl I Left Behind Me, the banjo taking the melody as Uncle Wallace shifted the milking stool atound to his liking。

Mrexybody ready? Don't forget to sine the chorus. Let 'er go!"

With fiddle and banjo playing the first strain of the Girl I Left Behind Me, Uncle called the first figure:

First couple lead out to the right
And balance with the two, Join your hands and circle four Then here is what you do.

The tune changed as loud
ly we chorused:
You sashay by, address your opposite,
Sashay back, address your own,
Then right and left the way you are-r-r-r-r-r-r
Right and left right back to place
And all four ladies chain.
The music shifted back to the original tune as we danced the 'ladies grand chein', and continued with the next figure:

> Now everybody promenade.

And so on, all around the set, each couple visiting each of the other three couples. This was the long
wey of doing the dance. But who cared? Nobody was in a hurry and we had all night berore us and tomorrow too. Besides, this was a troaitional dance and we wouldn't hove hurried if the angel Gabriel appeared in the doorm fard blowing the trump of doom. All too soon it seemed, we heard the fisal call of the farist half of Hoiest John:

Allemande left, end the gents erand chain.
When jou're home, swing your own
And ell promenade.
"Never saw it done any better," laughod Uncle Wallace. "Tere's the last figure, Remember now, the 'first two ain't the first couple; it's the head lady and the oposite gent, and the next two is the head gent and the opposite lady."
"Sure, we know that, "allace," called Harry from the nowth dining room.
"P'raps you do. You didn't the other night at the town hall. Hadn't been for your partner you'd a been standing there yet."
"I woo thinkin' of something else."
"Better think with yer feet instead of yer head when you're dancin'. All ready, Jim? Here we eo."

> Whe first two \&ive right hands around Take Jour steps in time, Ieft hand back the other way End balance four in line. SWING?

The true for this figure was the old song, "I Can't Untie the Fnot," changing to "Turkey in the Siraw" as we danced:

> First four half promenade, Helf rieht and left to place, And all promenade.

Then back to the original tune as the first gemt and third lady gave 'right hands tound' and 'balanced four in line'.

We protested loudly then the dance ended. Nobody left their places, but called for more. "Iet's do it again, " "Sure, why not?" "It's the best square dance to ever come out of Vermont."
"Do you mean iti" asked Uncle Wallace. "Want every thing from the beginnin'?"

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    "Yes." "You bet". "Don't want any 'f we can't have
it all."
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"All right then. But I want to dance it. Come on over here, Al, you ain't earned yer supper yet. Will you dance this with me, Mabel?"
"None o' yer monkey-shines on that groan-box, AI. No foolin' around."
"That's right. Play it th' way it's s'posed t' be played, NOT the way YoU think it ought $t$ be."

So Honest John was danced once more; all of it from beginning to end. During the pause that followed its ending, I called Uncle Vallace over and asked:
"Know anything about that dance? Where it came from, or who started it?"
"Came from up round Newbury, Vermont," he replied, "Used to be a family name of Van Jrman live up there. Big fomily, and all good musicions. The old man put the figures together, seventy-eighty years ago. Up north, around Swiftwater, they always play it th' first dance after intermission/"

- to be continued -



## DANCJNG

## 小N THE STREET

## by HENRY BALDTIN

Gerry Stowell has been dancing in the streets for almost ten years. Tall and athletic, he is the "Squire" (president) of the Datchet Morris Dancers.
"I expect there's a bit of the showman to me," he said. "I get a real sense of achievement when we are on top of our form. You see, the Morris is meant to be per formed in front of an audience. IE is'nota social dance."

A Morris "side" or team consists of six dancers, a musician (usually a fiddler or an accordionist) and a "TOol". The Fool's job is to mingle with the crowd and amuse them with his antics. To add to the effect he sometimes dresses uo as a comical beast.

Mr. Stowell anticipated my next question. "I am
or̂ten asked why we are called Morris dancers." he said. "Although there are several theories no one knows fur sure how the name arose. This is, of course, a very ancient sport. Some of the tunes can be traced to popular songs of various periods. But the origins of the dances are nearly all lost in the distant past."

The Detchet side performs mostly Cotswold Morris. Until about 100 ears ago meny of the Cotswold villages had their orn sices each dancing its own variations of the Morris. Whe treditional time for this dancing was Whitsun and some tecms rould spend the whole of Thitsun week touring and dancing. In inclo-Sazon times they also donced in the autumn to ensure a goo harvest.
"Nowadays we dance throughout the year, indoors and out." Mr. Stowell told me.

There are hendkerchief dances, handclapping dances, and stick-clapping dances. The titles are intriguing in themselves: "Jockey to the Fair," "Bonny Creen Garters", "Rigs-a-Marlow", Lads a Bunchum". In aädition there are jigs for a single dancer and for a pair of dancers.

Women are not allowed to dance the Mcrris, nor even to supply the music. Mr. Stowell does not altogeth er approve of this rule. But some dancers regard the morris as the last preserve of male emancipation.

An important feature of the Morris is the "cake" which is carried round impaled on a sword and then distributed to the audience. And, of course, the collecting box. In olden days the dancers relied on this to provide themselves with a little extra cash.

The different Morris clubs (there are 70 throughout Britain affiliated to the Morris Ping) are recognized by the desicns on their jackets and the colour of their baldricks (cross-chest sashes, not to be referred to as braces).

Mr. Stowell showed me his costume of coloured

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## SPRING WEEKEND OF

## FOLK \＆SQUARE DANCING

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## WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckihs; orr Churches \& Granges. AND old dance \& festival programs Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. AISO - any oldatime dance music for violin or full orchestraiions. Dance music only, please. Send to:

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## 

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SHRVICT ar more complete information, call him at VO 2-7144

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The ABE KANEGSON memorial record album is ready! .This is welcome news to lovers of folk songs. "Black is the Color of My True Love's Hair, The Keeper of the Mddystone Iight, A Wanderin', Water Boy, Ha Na!ava Babanot, Roumania, Brother Can You Spare A Dime, Hi Ro Jerum, Big Rock Candy Mountain, Joshua Fit the Battle of Jeri chol. These plus elezez more songs in a fifty-minute program are in store for you. The l2-inch IP record can be obtained for $\$ 5$, cplus $20 \phi$ mailing charge, by mail or der to the Kanegs on Record Fund, c/o Doris Weller, 148 \#. 30th St. apt. 3F, New York, N.Y. 10016

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## FOLK FWSTIVAL

sponsored by FOLK DANCE HOUSE
Saturday, May 22nd, 1971
St. Vartans Armenian Cathedral Auditorium
2nd Avenue between 34 th and 35 th Sts:
IIVE MUSIC, LIVE MUSIC....A REAL ORC $\operatorname{OBSTRA}$
Walter Erikks on and his folk orchestra
CONE ONE - - - - - CONE ALI

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braid. "We had to go to Belgium for it," he said. "It's handwoven specially for us."

Mr, Stowell placed his hat on his head at a jaunty angle. "This is a recent innovation," he said. "It caussed a bit of controversy in the club. But I think were all happy about it now."

Tach man has 36 bells strapped onto his breeches. "I can't tell you how many times some sarcastic onlook er has struck up with a chorus of 'Jingle Bells' as I've made my way to a club meeting," said Mr. Stowell with a smile. "But the costume is an essential part of the show."

Physical fitness is another must for Morris men. Many of the dances call for a great deal of energy.

Last summer, the Datchen men organized a "Day of the Dance". They were joined by another 40 Morris men and danced Pied Piper style through a number of villaces along the Thames Valley. The day ended with an olde worlde feast in true Morris tradition.

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Formation: One men and two ladies, three facing three
round the room.

Intro: All forward and back
A. The two men join right hands and turn a little more than helf wey round to turn the opposite man's left hand partner with the left hand once around, back to each other, turn by the right hand around to turn the opposite man's right hend partner with the left hand around, then each other with the right. The two men turn their own left hand partner with the loft hand, each other with the right, and own right hend partner with the left.
B. Four ladies right hand star and back with the left. Reels of three (figure 8s) each man with his two partners starting right shoulders with right hand lady. (The right hand ladies shoulc cast out to their right from the left hand star to start this).
C. Lines of three go forward and back and circle six hands half around. Lines of three go forward and back and make baskets of three on the spot, finding facing new lines of three.

Repeat from the beginning including the introduction every time.

This dance was originated by P. Shuldham-Shaw. It was commissioned for the farewell party given on May 25 to Miss Grace Meikle and Miss Leonie Morris at Cecil Sharp House, London, Tngland. The dance is dedicated to these two ledies. Walpole Cottage being the name of their house in Chipstead, Surrey.


## Foll in ij)

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Every night of the year about twelve of the clock, The spirits and spooks of the dread Thirteenth Lock Sit swinging their bodies a-this way and that, And chanting in chorus 'Ti tooril li lay'.

Chorus: Ri tooril li looipil, ri tooril li lay Ri tooril li looril, ri tooril li lay.

Oh: What would you think sir, and what would you say, If you met a ghost singing "Tooril li lay?'

There once was a captain so gallant and bold, He scomed all the warnings of young and of old, 'Do you think, you poor onshucks,' he'd scornfully say, 'That I'd fear a dead ghost, singing "Tooril li lay?"

But one night at twelve coming home from Athy, He halted his ship when the lack he came nigh. And he jeered at the ghosts sitting there by the say All mournfully singing 'Ri tooril li lay'.

When he came to the harbour, his wife good and true Says 'Jamie, my darling, n! say that it's you And what will I get for your dinner today?' 'O! Janie, ' he answered, 'Ri tooril li lay'.

Then off to the manager's office he wert, The log of his voyage to him to present, The manager, nodding, says, 'Very fine day', 'Oh! aje,' says the cantain, 'Ri tooril li lay'.

The manager jumped like a man on a tack, And he ups and gives me poor captain the sack, And home to his wife went the sailor away, Awsighing and sobbing 'Ri tooril li lay'.

When he got to his home sure he took to his bed, And to questions they asked him and to all that they He just wagged his head in a sorrowful way said, And mournfully answeewed 'Ri tooril li lay'.

The doctor was sent for and just shook his head, 'The divil a know what it is' he said; 'There's no such desease in the Pharmacopoy, That I ever heard tell on 3 s tooril li lay'.

That evening at midnight the bold captain died, With his weeping wife and friends by his side, And the last words he said when they asked him to pray Were 'Tooril li looril, ri tooril li lay'.

Orer the years many of those prominent in the Irish netional movement have been noted ballad writers; everyone has known from childhood the songs of Davis and of Mangan. How many realize, however, that James Connolly and Terence MacSwiney also had ballads to their credit. When the name of frthur Griffith is mentioned, one thinks at once of the founding of Sinn Fein. But he wrote ballads also, under the pen name of 'Shananagh'. His 'Return from the 13th Lock' is intended as an awful warning to us all to be properly respectful and to mind our manners as we travel through that remote section of the Grand Canal.

## 30 [n] $x^{2}$ ERS

by TOM NOONAN
YAKETY AXE RCA Victor 47-859
Start with a large circle of couples facing promenade (Ccw) direction. With a large crowd, a double circle of coupies works best.

Walk, $2,3,4$ and balance forward \& back - 8 cts Walk $2,3,4$ and balance away, together - 8 cts Roll away to point ( 4 cts )
Together to butterfiy position ( 4 cts )
Star twirl, girls move up - 8 cts
(The last figure is the combination of Star Thru and Frontier Whirl, with the girls moving ahead to next man)

Repeat entire sequence - - -
STRUTTIN' WITH MARIA AM 8501 Tijuana Brass
Circle of couples as in YAKITY AXF
Fwd. 2-step, fwd 2-step. Men balance, girls move up Dance this figure 4 times - this is Part A

Interlude: Walk, 2,3, lift (lift is a gentle kickstep) Back up to reverse (turn toward partner) Walk, 2,3, lift (Done facing rev. prom. dir.)
Back up to fwd. dir. (turn toward partner)
Then: Repeat Part A four times thru
B. Strut, 2,3.4. Slide, slide (facing partner) i 4 times) Repeat interlude.
Sequence - A. Int. A.B. Int. A.B. (Music fades. Begin to cue near end of drum introduction.

THE RIVAL an original dance by Ralph Page

Suggested music: The Rival Hornpipe


Couples 1, 4, 7 etc. active
Do NOT cross over
Couples 1 \& 2 figure eight across the set
Down the outside of the set
Up the center with partner, cast off
Six hands once around
Right hand star with the couple below
Left hand star with the couple above

## NEMS

The Folk Dance Center of Philadelphia announces a new series of Friday night dances conducted by Morley Leyton, well-known leader of Polish and International Folk dances. These sessions will be basically a recreational group for all levels of dancing with emphesis on style.

3rd Annual Septemberfest, Sept. 25-Oct. 2, 1971 will be held at Kentucky Dam Village State Park, Gilbertville, Kentucky. Write Sid Jobs, Box 190, Murray, Kentucky, 42071 for further information.

The 33rd Annual National Folk Festival will be held Aug. 26-27-28-29, at Filebe Center for the Performing Arts, Vienna, Va.

Special dates: April 16-18: Convocation on Black Dance, by Jean Leon Destine \& Co. Sponsored by S.U.C. at Coritland, N.Y. - May 1-2: Dance Concept by Dance Department of S.U.C. at Cortland, N.Y. Information about both events from Andor \& Ann Czompo, Dance Dept. S.U.C. Cortland, N.Y. 13045.

International May Day Masquerade Ball sponsored by the Folk Dance Center, Philadelphia, Pa. May l, 1971.

20th Annual Folk Dance Festival at the YWCA, 175 Clinton Ave. N. Rochester, N.Y. April 3, 1971.

The Annual Scottish Country Dance Weekend at Pinewoods will be held July 23-24-25. 1971.

The Annual English Country Dance Weekend at Pinewoods will be held July 16-17-18, 1971.

For information about folk dance events around Boston, send $\$ 1.00$ to Conny Taylor, 62 Fottler Ave., Lexington, Mass. 02178, for his monthly newsletter.

April 29, 1971, at 3 Joy St. Boston, Mass., is the date and place for the Country Dance Society, Boston Centre "Callers' Roundup", 8 to 11 p.m. A White Flephant Sale during the evening to benefit their treasury. Bring articles in before the dence.

Tarly last September, the National Headquarters of the Country Dance and Song Society, located in New York City, were broken into. Office Duplicating equipment, a tape recorder, a movie projector, and also Phil Merrils accordion were stolen. These items cannot be replaced unless a substantial amount of money is raised. If you would like to help, send contributions to the Country Dance Society, Boston Center, 3 Joy St., Boston, Mass. 02108, where they will be collected and then forwarded to National Headquarters.

Announcing the 27 th Annual New Ingland Folk Festival, May 14 \& 15 , at King Phillip Regional High School, Wrentham, Mass. Workshop for members, Sunday, May l6th.Ted Sannella \& Dave Henry, leaders.

One of the most readable town histories is SLIPYOWN, a history of Sharon, N.H. Very well written and you will enjoy reading it, whether or not you were ever in the town. \$12.50 from the author, H. Thorn King, Hancock, N.H. 03449. If you like New Inglend folklore you will not want to miss it.

New England style square \& contra dancing may be found at the Henniker, N.H. H.S. Auditorium, 8:30 p.m. bhese following nights: March 20; April 17 and June 12. Contact Mrs. Barbara French, P.O. Box 325, Henniker, N.H. for further information.

Tom Sargent leads the Choir of the Calvary Methodist Church, with members of the Arlington Philharmonic in a concert of Ienten and \#aster Miusic, March 28, 1971, 301 Mass., Ave., Arlington, Mass.

The Buffalo Gap Folk Dance Camp will be held this year
on Memorial Day weekend, May 29-30-31, 1971, with Niarty Koenig, Glenn Bannerman end Jthel Raim as staff. Further information by writing to Mel Diamond, 2413 Fast Gate Drive, Silver Spring, Md. 20906.

Dates for the Annual New Hampshire Folk Dance Heekend are ilay 7-8-9, 1971, at The Inn at East Hill Farm, Troy N. F. Staff includes: Conny Taylor, Mary Ann Herman, Ger main \& Louise Hebert \& Ralph Page. Write, Ralph Page, 117 Washington St. Teene, N.H. 03431 for information.

Spring Heekend at Camp Cnanda, Lake Canandaigua, N.Y. sponsored by the International Folk Dancers of Rochester, iJ. Y. will be held June 18-20. More information by writing Paul Valentine, 44 Oliver St. Rochester, N.Y.

The Folk Dance Lesdership Councill of Chicago presents a Workshop of Polish Dances with Jan Sejda, leader, Satur day, April 3, 1971. Sikora Hall, 4758 S. Marshfield, Chicago, Ill. To register, write: Miss Patricia Dixon, 2951 S. Martin Luther King Drive, apt. 1817, Chicago, III. 60616.

Old Time Dancing may be enjoyed at the Bainbridge, 0 . Community Church, 17751 Chillicothe Rd., on the follow ing dates: April 3 \& 17 ; Nay $1,15 \& 29$; June 12826. Recellent live music by the Orketts orchestra. Sponsored. by the "Young Oldster Group". Donation $\$ 1.50$.

The Tenth Annual Madelynne Creene's Folk Lore Camp will be held at Mendocino, Calif. June 18-27. Detailed bro chure from 6. Stewart Smith, 2317 - 15th St., San Francisco, Calif. 94114.

The l2th Annual New Tngland Square Dence Convention vill be held this year April 23 and 24 , in Springfield, Nass. More information from the convention committee, P.C. Box 1809, Sprinffield, Mass. 01101.

# BOOK REVIEWS 

THE RAIPH PACF BOOK OF CONTRAS
Reviewed by Trid SAMTULIA
Cellers, musicians, and contra lovers - here's the book you've been waiting for! Twenty-two contra dances and forty-four toe-tapping tunes are included in this unique and extremely
 useable collection. This 24 -page pa,perbeck (7" x 93/4") was prepared and published in England by the Bnglish Folk Dance and Song Society and most of the dances included were taught by Ralph Fage during his tour of Great Britain in 1966. Bleven of the dances are described under the heading of TRADITIONAL and eleven are listed as COMTMPORARY. Following each dance is a note depicting its author (if known) or the source from which it first came to Ralph's attention.

The selection of dances represents a fine cross section of the material which Ralph has been using at his Comps and workshops through the years - mony of which were first introduced or "revived" by him. Thether you like your contras simple, complex or whatever you'll find a lot to your liking between these covers.

Tarning! Remember that, even though written by Ralph Page, this book is published in Theqland. Therefore, unless you are familiar with the Bnglish dance terminolocy, you'd best read the rest of this paragraph. (This translation is offered as a public service, so that Ralph von't get too many phone calls in the middle of the morning!). Reference to "improper" and "proper" has no bearing on the moral attributes of the dancers, but merely indicates that the active couples have cross ed over in the former instence, but not in the latter. (i.e. when all the gents are in one line, the set is "proper"). No mention is made of the words "active" or
"inactive". Instead, in all the directions the command is directed to the "first" couples who dance wi th the "second" couples in the duple-minor dances and wi.th the "seend" and "third" couples in the triple-minor dances. (This numbering system has merit worth considering for future use since it removes the stigma associated with the inactive dancers). In one dance, the word "hey"'is used to refer to a "figure eight" movement. Also it goes without saying that "advance and retire" just means "go forward and back."

In recent years, all of these contras have appeared in print - either in Dance Camp Syllabi, Workshop Notes, past issues of Northern Junket, or other dance periodicals. While searching out these earlier notations (most of them by Ralph Page) it soon became apparent that some minor changes have been made in several of the dances published in the current collection. It is assumed that these variations reflect Ralph's current thinking, and it is significant that, except for one instance, the chances are found among those dances in the Contemporary category. This only serves to forti fy the position of those who point out that Modern Traditional square dancing is not stagnant, but is changing with the times. The scholars can hunt up the original sources - everyone else can eqjoy the dances as Ralph now calls them.

Since a book review should include specifics, it can be pointed out the original MAIDEN RTML began vith "do-si-do below" followed by a "balance and swing the same". Here, Ralph has omitted the former and allowed for a longer swing. (It also makes the figures come out With the music!). Also, in ASHUELOI HORNPIPT, one of his originals, Ralph has changed from "left hand star below, then right hand star above" to "all advance and retire. First and second couples right hand star," The beginning of $I T H$ NOVA SCOTIAN is not as originated, nor $\pm$ the ending of THP TOURIST. Mention should be mado that $O L B G N C T A N D S I M P I C I T Y$ can also be done as a "triple proper" ending with a "right and left" or as a
"duple minor" as well as the "triple improper" form des cribed as ending with a "ladies chain".

Two probably printer's errors are evident. The last line in DUD'S RFEL reads as follows: "Circle four hands once around and back with opposite couple". Every reference to this dance gives that call as :"Circle four with the opposite couple, the other way back with a left hand star." Also the dance listed as THI NPBDHAM RTPI should have been entitled THT NBTMHAM SPTCIAL. An error of omission could cause sonfusion (and embarassment) to a caller attempting THP UITCHE'S BRBV. Some mention should have been made of the fact that halfway through the dance the top couple must cross and become active - this continues with a new top couple crossing over after each half (this is the only dance of its kind - a double progression triple-minor!).

Regarding the music. You'll never find a better collection of tunes suitable for contras (as well as squares). Ralph has reached into his music bag and pick ed out 44 gems, including 20 of his originals. Many of them have never before been published anywhere and quite $a$ few of them are destined to become standards in every good fiddler's repetoire. Irish, Scottish, English, French-Canadian - the influence of these musical cultures is keenly felt in these melodies.

The format of the book is such that the dances are described on the left hand page and two or three sugges ted tunes for each dance is notated on the right hand page opposite. Therefore, you have both dance and music at a glance. Furthermore, the book will lie flat on a music stand and the notes are easily read. As an added bonus (for the rhythm section), Ralph has included all of the chord changes.

To sum up - THE RAIPH PAGE BOOK OF CONTTRAS is high ly recommended and merits inclusion in the library of everyone interested in the subject matter: (as well as others who should be interested). This is an outstand-
ing book and is worth at least three times the price $\$ 1.50$ postpaid from the author.
P.S. None of the above has been suggested, requested, or edited by the publisher of Northern Junket. The review was submitted on condition that it be printed exactly as written. Ralph was prepered to accept a kick in the pants if necessary!

THE BALIAD OF TOM DUIA, by John Foster West. Moore Publishing Co. Durham, N.C. 1970. 212 pp. IIlustrated. Music notations. \$6.95.

Tvery folk singer knows and has sung the ballad "Tom Dooley". We'll wager that not one in a hundred know that the song is based on a murder in North Carolina in 1866.

The author has done an enormous amount of research over the years and the resuiting book reads "like a-detective story. Once started, I found it difficult to lay the book down until reaching the final page. There are a great many surprises in store for the reader who blindly accepted the folk versions of the tragedy. Making use of newspaper accounts of the day, court record and accounts of the tale from old-timers who knew about it or whose parents had known of it, Mr. West builds an enthralling tale of crime and punishment.

It should be required reading for every folk singa: er and would-be researcher. Highly recommended.

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The Royal Scottish Country Dance Society, Boston Branch hold their "HIGHLAND BALL" Saturday, May l, 1971, in the Dorothy Quincy Suite, John Hancock Hall, 18J Berke ley St. Boston, Mass. Music by Angus McKinnon and the Scots Canadians.


The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the l800s and lopos until 1912. We find these old-time dance items of interest.

I/20 83 City News:- Fifteen couples of young people attended their ninth annual sleigh ride Tednesday.: The drive was to the Winchester House, Winchester, where a splendid supper was served by the jolly, fat, landiord, G.B. Richards, after which dancing was in order. Last winter a larger party drove to the Forest House, Marlow where "Colonel" Petts ministered to their wants. . Then, the costumes worn and sleighs brought out were of prehistoric style, but on Wednesday none but "store clothes and double teams" were allowed.

1/27/83 City News:- A sleigh ride party of young people numbering fifteen couples went to Fitzwilliam Tuesday afternoon. J.D. Dunbar's mammoth sleigh carried twelve couples and the others went by single teams. A pleasant ride, turkey supper and dance at the Cheshire hotel were included in the programme.

Bellows Falls:- The third of a series of assemblies was held at St. Agnes hall, Tednesday evening, and was a very pleasant gethering, a large number being present, among whom was Bishop Bissell of Burlington, of this diocese.

2/3/83 City News:- A party of some twenty couples from

Keene attended a sleigh ride last week Friday evening to the hotel in Surry, where they enjoyed a social dance from nine till three o'clock, to the music of Britton's band. A bountiful supper was served by Iandlord Hill, and everything passed off to the satisfaction of all concerned.

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2/3/83 Hinsdale:- On Friday evening of this week there will be a local variety entertainment at the town hall, conducted by our own amateur dramatic performers...There are to be five hours of dancing after the entertainment Prices moderate and a good time guaranteed.

Alstead:- As previously announced, the ladies of the Universalist society held their annual levee and dance, last week Vednesday evening.......Shortly before ten o'clock the hall was made ready for dancing, and soon many were keeping time to the excellent music discoursed by Maynard \& Wheeler's orchestra. The ladies, finding they were provided with a surplus of food, decided upon a second entertainment the Friday evening following, when some forty tickets were sold for dancing. The net proceeds of both entertainments amounted to \$103.00.

Gilsum:- The course of assemblies at Shaffner's, conducted by Prof. Ball, of Tinchester, is receiving a fair patronage by the young folks.

Richmond:- W.W. Ball's dancing class will close at Jerry Alden's hall, Tuesday evening next. with a combin ation ball. All are invited.

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2/10/83 City News:- Keene Quadrille band played at Marl boro, February 2, for the largest party there this season, evidently giving perfect satisfaction, as they are engaged to play there again the 22d. They will also play for a grand ball, to be given by the High School Cadets at Cheshire hall, next Wednesday evening, and for the Odd Fellows Assembly the 28th.

Rindge:- Captain H.B. Wheeler entertained in a very sat isfactory manner a fine company of people, some thirty couples, from Ashburnham, Mass., on Thursday, the lst instant. The turkey supper, with many ari et cetera, and the excellent style in which it was served were highly appreciated. The party arrived at about four o'clock, and was composed of both married and unmarried folks. Mr. J.C. Stone and wife, who keep the Ashburnham Hotel, leading the way. The time was spent in a social and lively manner by music, promenading, and dancing all having their share. Some went home in the early evening while others didn't "go home till morning."

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2/17/83 Marlboro:- It is a mistake, as reported in the Republican last week, that the Keene 民uadrille band played at Marlboro, February 2, for the largest party of the season.... A vashington costume party and masque rade ball vill be held in the town hall, Thursday evening, February 22, under the auspices of the Iadies Circle, connected with the Universalist society. Character istic recitations and songs will be introduced and the entertainment conclude with dancing fron nine till one. Music, Keene Quadrille Band, 5 pieces. Admittance to hall 15 cents; tickets for dancing, 50 cents. All are cordially invited to attend and participate. It is expected that Washington will be present with his "little hatchet" and some of his "pie."

Marlow:- The ladies connected with the First Universalist society will hold their annual levee at Murray hall on Thursday evening, Feb. 22. There will be a drama, supper, and dancing; music by Richardson's orchestra, five pieces, Geo. S. Long, prompter. A good. time is expected and all are invited.

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2/24/83 City Motices:- The sixth and last of the Odd Fellows' assemblies will be given at Cheshire hell nest Wednesday evening. Music by the Second Regiment Band or chestra. These assemblies have proved very popular and
the last of the series will doubtless be well attended. $\langle\langle-\rangle\rangle$
3/3/83 City News:- Keene Quadrille band will play for the fancy dress dance, at the skating rink, next Tuesday evening; at Woodstock, Vt. seven men, for a grand ball, March 9, and at Sheshire hall the 14 th and 26 th.

Gilsum:- The annual oyster supper of the Farmers' and Miechanics' Association, came off Tuesday evening the 20th at the town hall. As no interesting exercises were appointed to occupy the spare moments, it seemed we were to have a Quaker meeting, but immediately after the oyster shells were cracked and the contents disposed of, the young folks cleared the way and began a march, when music was furnished, and concluded with an old fashioned country dance. There were enough present for a good time, and we think all enjoyed themselves The supper was all that could be wished and netted a fair income. Although the tables were not crowded as at the entertainment when we had an old style singing and boiled victuals last year.

Swanzey Center:- On the afternoon and evening of the 22d, there was a large gethering at the town ahll, of people of all ages, from bald headed infants to bald headed old men, not less than three hundred in all. Mu sic was furnished by Slate's orchestra, of Winchester, and supper was at the Central House, C.I. Whitney, pro_ prietor.

Pitzwilliam:- There is only one more dance in the school course, that being town meeting night, which will be an all night affair, with a supper at Milkins' A čood time and a good supper may be expected.

3/17/83 Rindge:- There was quite a successful cotillion party at Captain H.B. Wheeler8s Friday nicht, the 9th, o.lso quite a large surprise party the same evening at A.A. Bradford's at West Rindge.


One of the widespread superstitions that have come down through the ages is - to secure good fortune, carry a penny or any coin that was minted in the year of your birth.

It was always believed in the old days that "there are seven stars in the heavens that are always in one spot, and they will disappear just before a war starts.".

If the first caller at your home on New Year's Day is a man, you'll have good luck for a year.

Moles on the wrist show that the person is industrious and ingenious. A mole or birthmark on the chin or ear is a sign of riches; on the throat it is a sign of good luck in all things.

Among the most superstitious people, nine is considered the luckiest of all numbers.

A dress put on backwards should not be changed until you make a wish.

If you receive a letter in heavy handwriting, it means that somebody loves you.

If a mouse shows up in your dream, someone will shortly be trying to borrow money from you.

If you see a spider on your dress, you may expect a new

It was believed that a half-potato, soaked in a pint of gasoline for a month would make a fine healing liniment.

Black isn't the universal color of mourning. In China, it's white; Burma, yellow; Turkey, violet, and in the South Sea Islands, a combination of white and black stripes.

Offbeat cures for hiccoughs: stand on your head; eat plum preserves; or eat a lump of sugar saturated with vinegar.

## WHAT THTY SAY IN NTO HAMPSHIRE

$\mathrm{He}^{\prime}$ s so narrow minded he can look through a heyhale with both eyes at once. She's busy as a frog in a butter churn. Save your breath to cool your porridge. He stands out like a blackberry in a pan of milk. She's as dainty as a cow with snowshoes on.

As independent as a hog on ice with its tail froze in. So crooked they had to use a corkscrew to bury him. So homely she'd scare the hoss and chase the driver. An old maid don't know nuthin' but what she imagines.

Wight as well be hanged for an old sheep as for a lamb. Suppers kill more than the greatest doctors can cure. The worst of law is that one suit breeds twenty. Better be ready and not go then go and not be ready'. It's a good thing for a liar to have a good memory. A slip of the tongue, no fault of the mind. Hain't scarcely nuthin' in the world as powerful as per versity if ye knows how to harness it.

## UNLIKTLY HAPPBNINGS

Iending an ear, being on the horns of a dilemma, strutting your stiff, letting your hair down and coughing up the money.
Unraveling your mind, getting something out of your hair, salving your conscience and being true blue.

## IRISH TJASTS

Here's health to Ireland and all its counties, and may everybody else be dead before the Irish: Here\&s health from wall to wall (of the house), and if there's anybody in the corner, let him speak! May you have the health of the salmon, 3 , strong heart and a wet mouth!

Health and long life to you
land without rent to you
A child every year to you
And may you die in Ireland.

## IRISH COFTHE

Cream - rish as an Irish brogue
Sugar - sweet as the tongue of a rogue
Whiskey - smooth as the wit of the land
Coffee - strong as a friendly hand

## THT ORIGINAL SHATINON RTGCIPT

Heat a stemmed whiskey goblet
Pour in one jigeger of Irish whiskey, the only whiskey with the smooth taste and full body needed.
Add three cubes of sugar
Fill goblet with coffee, strong and black as Cromwell's heart, to within one inch of the brim.
Stir to dissolve sugar.
Top off to brim with whipped cream slightly aerated, so that cream cloats on top.
N.B. Do not stir after adding cream, as the true flavor is obtained by drinking the hot coffee and Irish whiskey throukh the cream. SLAINTH!

Old Irish Saying - - ni h-aitheantas go h-aontigheas you don't lmow a man till you've lived with him.

## ODDS AND GNTS

How long has it been since you heard anyone refer to acid indigestian as 'dyspepsis!' and the flu or " virus as 'la Grippe'?
Remember when the favored hiding place for money was the cookie jar? In these day of dieting, housewives are hiding the cookie jor:
You're an old radio buff if you recall singer Art Jarett, announcer Earold Clancy, orshestra leader Freddie Rich and the piano team of Fray and Braggiotti.

How quickly we've gone from barbershop quartets to quar tets that wouldn't think of going near a barbershop! No letter in the alphabet has been as useful as little old "x". It marks the spot, signifies a kiss, registers a vote, gets split billing in tick-tack-tse and sometimes substitutes for a signature!
It's bad luck to hold lottery tickets with consecutiverunning numbers, and odd numbers are believed more like Iy to prove winners than even numbers.

Did you know that a juvenile publication, a weekly named 'Youth's Companion', once had the largest circulation of any magazine published in the United States?

## MORE UNLIKELY HAFPTMINGS

Standing on ceremony, raising the roof, sitting in the lap of luxury, and eating your cake and having it too.

Looking daggers at someone, being frozen with fear and walking on eggshells.

## TONGUT TYISTTRS

Sheridan Shott and Noah Nost shot it out. Nott was shot and Shott was not. So surely it was better to be Shott than Nott.
Men munch much mush; women munch much mush. Many men and women must munch mush.

Yousre an old-timer if you can remember Welcome Lewis, the famed Inllaby Iady of Radioland; Norman Brokenshire who greeted his listeners with, "How DO you do, everybody, how DO you do!"; and when Ralph rellan̉d".played the hero in most of Pearl White's cliff-hangars. If the last time you saw "Boys In the Band", they had a leading lady - Ina Ray Hutton; or when dancing was done with the feet.
You're an old band-buff if you can remember the theme songs of Isham Jones, Leo Reisman, Jan Garber and Charley Barnet. ("You're Just A Dream Come True", "That Is This Thing Called Love", "My Dear" and "Cherokee").

You've been around a long time if you can remember when you could buy sweet rolls (Danish pastries) and doughnuts at most bakeries for 12 cents a dozen, and a loaf of bread for a dime. If you remember when the word "polluted" meant drunk! If you can remember when college students - especially co-eds - looked forward to buying a smart and fashionable wardrobe. If you remember turning the ice card in the front window to the amount you wanted the ice man to leave.

## DID YOU KNOW?

Did you know that the first evening of "round dancing" or waltzing, to take place in this country was in the Michie Tavern, Charlottesville, Va. It is recorded as having shocked the guests in the ballroom of "Mr. Michie's Tavern. A guest log gives an account of a member of Thomas Jefferson's own family entertaining in this ballroom."

Ripley's "Believe It or Not," 12/27/70 says: "Mierchants entering the city of Istanbul, Turkey, for centuries believed they would prosper only if they danced in a circle outside the Gate of Felicity, and then passed through it in two columns."

## KJTCHEN

## CORNES



When melting butter, add just a little water to the pan. The water will evaporate as the butter melts and it will not turn brown.
Soak thin-sliced steak in wine overnight, then broil as usual for a new teste.
In making sauerbraten, add a can of beer to the vinegar in the recipe for an added flavor.

When preparing Weiner Schnitzel, the buttered pan should be sprinkled with paprika, before the cutlet is dropped in.
Shape sme.ll meatballs around pieces of blue cheese, pan fry, skewer with toothpicks, and serve hot as canapes.

To avoid the unpleasant odor of cooking cabbage, soak the cabbage in cold salted water for 20 minutes before boiling.
Add cinnamon to orange juice, then dip slices of pork into it before frying, for exotic flavor.
To give your potato salad a little zest, mix in a few drops of steak sauce. Gives it a delightfully different taste.

Add one or two drops of claret wine into the water where rice is cooking will give it a real different taste.
Next time you make a cheese sandwich, butter it with ap plesauce. Good!!
Try adding an ounce of your favorite meat sauce to hamburger mixture before broiling.
Confectioner's sugar, instead of granulated, will make whipped cream fluffier and it will hold up longer.


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